EMERSON COLLEGE OF ORATORY
BOSTON. MASS.
1933

"For of the soule the bodie forme doth take;
For soule is forme, and doth the bodie make."

Edmund Spenser

ANNUAL CATALOGUE

EMERSON COLLEGE OF ORATORY

FOUNDED 1880
by
DR. CHARLES WESLEY EMERSON

Beacon and Berkeley Streets
BOSTON, MASSACHUSETTS

1933

Calendar

For 1933-34

FIRST SEMESTER

1933

September	23	Registration day for freshmen.
	25	Registration day for upper-classmen.
	26	Opening day exercises.
	27	Classes begin, 9 a.m.
October	12	Columbus Day.
	16	Opening of Evening School Division.
	25	Opening of Southwick Artists Recital Course.
	26	Meeting of the Board of Trustees.
November	4	Opening of Children's Theater — Fifteenth season.
	30	Thanksgiving Day.
December	7	Founder's Day exercises. Twenty-fifth Revival, Old English Drama.
	16	Winter recess begins, 1 p.m.

1934

January	3	Winter recess ends, 9 a.m.
	26 to 29	Reading period.
	30	Mid-year examinations begin.
February	3	First semester ends, 1 p.m.

Calendar

(Continued)

SECOND SEMESTER

February	5	Second semester begins, 9 a.m.
	20 to 23	Junior week.
	22	Washington's Birthday.
March	24	Spring recess begins, 1 p.m.
April	3	Spring recess ends, 9 a.m.
	19	Patriot's Day.
	28	Children's Theater season ends.
May	18 to 21	Reading period for seniors.
	22	Senior examinations begin.
	28 to 31	Reading period for under-classmen.
	30	Memorial Day.
	31	Cap and Gown Day. Meeting of Board of Incorporators. Meeting of Board of Trustees.
June	1	Final examinations begin.
	3	Opening of fifty-fourth Commencement week; Baccalaureate sermon.
	6	Alumni Day, end of Commencement exercises; conferring of degrees.
	9	Second semester closes, 1 p.m.

SUMMER SESSION

July	9	Six weeks term, ending August 16.

Board of Trustees

RUSSELL H. STAFFORD, D.D., *Chairman of the Board*
Term expires 1935
*HENRY LAWRENCE SOUTHWICK, Litt.D.
ARTHUR G. CARVER, LL.B.
Term expires 1938
WILLIAM T. CHASE, A.B.
Term expires 1938
WILLIAM J. CUNNINGHAM, A.M.
Term expires 1934
ALLAN FORBES, A.B.
Term expires 1934
COL. DANA T. GALLUP, A.M., LL.B.
Term expires 1935
EDWARD HOWARD GRIGGS, L.H.D., LL.D.
Term expires 1937
CHARLES E. HATFIELD
Term expires 1935
DAVID H. HOWIE, A.B.
Term expires 1935
WILLIAM HOWLAND KENNEY, *Clerk of the Board*
Term expires 1935
WALTER R. MANSFIELD, A.B., M.D.
Term expires 1934
HARRY SEYMOUR ROSS, M.A.
Term expires 1936
ALLAN A. STOCKDALE, D.D.
Term expires 1937
PHILIP YOUNG, A.B.
Term expires 1937
DIDRIK C. TRONDSEN
Term expires 1938

* Deceased, December 30, 1932.

Officers of Administration

*HENRY LAWRENCE SOUTHWICK, Litt.D., *President*
†HARRY SEYMOUR ROSS, A.M., *Dean*
NETTIE H. CHIPMAN, B.L.I., *Registrar*
GRACE LEWIS, *Secretary*
BARBARA HULL, A.B., *Secretary*
ANNE TEIR, *Secretary to the President*
ELIZABETH M. BARRETT, A.B., *Librarian*
COL. DANA T. GALLUP, A.M., LL.B., *Treasurer*
HELEN DONOVAN, *Bursar*
JESSIE ELDRIDGE SOUTHWICK, B.L.I., *Preceptress*
ELIZABETH M. ROGERS, *Associate Preceptress*
ANNIE T. MONTEITH, *Director of Dormitories*
BEATRICE PRAY, *Dietitian*
REV. DANIEL BLISS, A.B., B.D., *Chaplain*
WALTER R. MANSFIELD, M.D., *Medical Advisor*
SANDS CHIPMAN, *Publicity and Publications*
CARL W. BATCHELDER, *Superintendent of Buildings*

Standing Committees of Trustees

EXECUTIVE—The PRESIDENT, *ex officio*, Mr. KENNEY, Mr. ROSS.

FINANCE—The PRESIDENT, *ex officio*, Col. GALLUP, Mr. CHASE, Mr. CUNNINGHAM, Mr. HOWIE.

INSTRUCTION—The PRESIDENT, *ex officio*, Dr. MANSFIELD, Dr. STAFFORD.

BUILDINGS—The PRESIDENT, *ex officio*, Mr. CHASE, Mr. FORBES, Col. GALLUP, Mr. YOUNG.

LYBRAND, ROSS BROS. and MONTGOMERY, *Auditors*

* Deceased, December 30, 1932.
† Elected President, May 25, 1933.

Faculty of Instruction

1932-33

*HENRY LAWRENCE SOUTHWICK, Litt.D., *President*
Oratoric and Dramatic Delivery; English Literature; Shakespeare.

†HARRY SEYMOUR ROSS, A.M., *Dean*
Oratory.

H. JAMES ROCKEL, Ph.D.
English.

WILLIAM HOWLAND KENNEY
Technique of the Voice.

JESSIE ELDRIDGE SOUTHWICK, B.L.I.
Literary Interpretation; Shakespeare; Voice.

ADELAIDE PATTERSON, M.Ed.
Education.

AGNES KNOX BLACK
Literature; Literary Interpretation; Reading as a Fine Art.

JOHN C. SCAMMELL, A.B.
English and American Literature; Greek Drama.

DANIEL BLISS, A.B., B.D.
Comparative Religions.

PRISCILLA C. PUFFER, B.L.I.
Expressive Action.

ROBERT HOWES BURNHAM, B.L.I.
Make-Up.

* Deceased, December 30, 1932.
† Elected President, May 25, 1933.

ELSIE R. RIDDELL
Hygiene; Physical Education.

JOSEPH E. CONNOR, B.L.I.
Public Reading; Literary Interpretation.

PAUL KELSEY, A.M.
French.

SANDS CHIPMAN
Journalism.

ELMER E. HALL
Scenery and Technical Directing; Stage Design; Lighting.

GROVER C. SHAW, M.Ed.
Public Speaking.

EDNA M. SHAW, B.L.I.
Literary Interpretation.

GERTRUDE KAY
Community Drama; Children's Theater; Comparative Drama.

HARRY L. KOZOL, B.S.
Psychology; Education.

ADELE NEILL DOWLING, B.L.I.
Pantomime; Expressive Action.

ETHEL BAILEY DuBURON, B.L.I.
Costume; Interpretation.

ARTHUR F. EDES
Radio Address; Technique of Broadcasting.

GEORGE DEMETER, A.B., LL.B.
Parliamentary Practice; Government.

Committees of the Faculty

SECRETARY OF THE FACULTY—Miss DOWLING.

FRESHMAN ADVISORS—Dr. ROCKEL, Miss DOWLING, Mrs. DuBURON, Miss RIDDELL, Mr. SHAW.

PUBLIC PRODUCTIONS—Mrs. DuBURON, Mrs. KAY, Mr. HALL, Miss DOWLING, Miss RIDDELL.

COMMENCEMENT—Mr. CONNOR, Mr. HALL, Mrs. KAY, Mr. SHAW.

CURRICULUM—The PRESIDENT, The DEAN, The REGISTRAR.

HONORS, PRIZES, SCHOLARSHIPS—The PRESIDENT, The DEAN, The REGISTRAR, The BURSAR, and CHAIRMAN of FRESHMAN ADVISORS.

ADMISSIONS—The REGISTRAR, The DEAN, and Dr. ROCKEL.

DORMITORY—The DEAN, Mrs. MONTEITH, Miss PRAY.

SUMMER SCHOOL DIRECTOR—Mr. SHAW.

History of the College

The history of Emerson College, now in its fifty-fourth scholastic year, is largely the history of a revolutionary idea. Its founder, Dr. Charles Wesley Emerson, an educator fifty years ahead of his time, set forth as his aim the education of the individual through the power of self-expression. He changed the study of oratory from technical formalism to imaginative artistry. Moreover, he developed a system of expressional pedagogy which equipped his students to teach the ideals and objectives of personal expression, whether oratoric, dramatic, or interpretative. The power of the human being to develop through self-expression, through cultivation of the creative instinct, was not as generally accepted then as now. Programs of speech education, in which such rapid progress has been made during the last two decades, are, however, to a great extent the outgrowth of the pioneer principles laid down by Dr. Emerson and followed by the College to this day.

The institution as founded by Dr. Emerson in 1880 was first known as the Boston Conservatory of Oratory. It was renamed, a few months later, Monroe Conservatory of Oratory in honor of Professor Lewis B. Monroe, Dr. Emerson's own great teacher. September 4, 1886, the school was incorporated as the Monroe College of Oratory but Dr. Emerson conducted it as a private school of which he was the sole proprietor. March 14, 1890, the name was changed to Emerson College of Oratory by act of legislature.

In May, 1900, the proprietary rights passed into the ownership of Dr. Henry Lawrence Southwick, Mrs. Jessie Eldridge Southwick, and Mr. William Howland Kenney. Mr. Harry Seymour Ross succeeded Mrs. Southwick in the partnership in 1908. Under this management the school was administered with a single eye toward the building of a permanent institution of collegiate grade. College standards of admission and graduation were established, the four-year course introduced, the faculty of instruction enlarged and strengthened, the curriculum greatly enriched, and the physical equipment augmented. In recognition of this sound scholastic growth, and upon recommendation of the Massachusetts Board of Education, a special act was passed by the Massachusetts Legislature in 1920 giving Emerson the right to confer the degree Bachelor of Literary Interpretation.

In May, 1930, at the completion of fifty years of service in the fields of literature, drama, speech, physical education, and teacher training, the proprietary owners, without financial compensation, surrendered their trust to be administered by a board of trustees as a public institution. This board now elects annually the officers of the College, directs its educational policies, and administers its finances.

Three distinguished educators, all able exponents of the art of speech, served as presidents of Emerson during the half century of its growth from a private professional school to an institution of college grade. After Dr. Emerson retired, in 1903, the noted Shakespearean scholar and editor, Dr. William J. Rolfe, became the second president. Dr. Rolfe was

succeeded, in 1908, by the late Dr. Henry Lawrence Southwick, teacher, orator, lecturer, and, at his death, dean of Shakespearean interpreters in this country.

Throughout its history Emerson has been not a local but a national institution, its student body cosmopolitan, training and equipping for worthy and successful living hundreds of young men and women from all over the United States and from foreign countries. Its service to the homes, schools, and colleges of the land has been very real in raising the standard of literary appreciation, beautifying the speech of the people, and, through the education of emotion and imagination as well as the intellect, providing a foundation for the whole and perfect man.

Aims and Characteristics

The aims of Emerson College are set forth in its motto: "Expression Necessary to Evolution." As a vocational college it is unique. While it is called a College of Oratory, and while it emphasizes the teaching of the spoken word by careful scientific training, Emerson College is also a school of literature, a school of drama, and a school of pedagogy. It trains speakers and dramatic directors; it also sends forth annually a large number of teachers of English, speech and drama to colleges and to normal and secondary schools in all parts of the United States and Canada. In many other allied fields its graduates are achieving outstanding success.

Emerson College is unique, too, as a school for personal culture. It seeks to awaken in the student

of expression a realization of his own potentialities and to give such direction to his training that he may develop them.

While in music and many other studies private teaching obtains the best results, in the study of the art of speech many years of experience have demonstrated that much better and more rapid results are obtained in class than in private instruction. Speech is essentially a social matter, and can never be acquired in solitude. Drill work, however, is given in small groups. Thus, notwithstanding the size of the institution, each student has the benefit of individual attention. The individual and not the class is the unit.

The personal and literary culture afforded by the curriculum is of highest value not only to those who have a professional end in view but to men and women who do not intend to make oratory a specialty. It is self-evident that a strong personality, a cultured and noble manhood, are infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present it effectively to others, he has received the best possible preparation for the work of life. "The greatest thing in oratory is the orator."

Location and Buildings

The College will be moved at the beginning of the 1933-34 scholastic year into its new administration and classroom building at Beacon and Berkeley Streets, overlooking the Charles River and the Esplanade. Among the important features of this building are an enlarged College Library and a soundproof radio broadcasting studio with adjacent audition room.

The College in its new location is within easy walking distance of Emerson Hall, its modern, six-story residence for women students. The college residence is situated at 373 Commonwealth Avenue, in one of the best residential sections of the Back Bay. All regular students, except those residing at home, are required to live in the residence unless special exception is made by the Dormitory Committee previous to the beginning of the scholastic year.

The administration and classroom building is easily accessible from all railroads leading into the city and to subway connections. Within a short distance of the Public Gardens, the Museum of Fine Arts, theaters and Opera House, Symphony Hall, and the Public Library, the College is in the cultural center of Boston. The earnest student will find a liberal education in the literary, historic, and artistic advantages offered by Boston aside from the special benefit to be derived from the course of study.

Requirements for Admission

Applicants for admission are required to present two or more testimonials of good moral character from persons of recognized standing. They must present certificates of scholarship and standing from the schools most recently attended.

For admission to the Freshman Class as a regular student, credentials must be presented from an accredited high school certifying to the equivalent of four years of work, equalling at least fifteen units in the academic subjects listed below. A preparatory unit of credit represents at least four recitations per week for a school year of not less than 32 weeks. Applicants satisfactory to the Committee on Admissions and who present fifteen units may enter the Freshman Class without condition, and if able to meet all requirements during the first semester will be considered as regular members.

Requirements for admission to the degree course are:

English	4	History	1
Languages	2	Elective	5
Mathematics			—
and Science	3	Total	15

Students of maturity and ability who have not fully completed high school requirements may be admitted conditioned in not more than two of the required fifteen points.

All candidates for entrance are required to present certificate grades in English. Any student deficient

in written English, irrespective of credits presented, will be required to take additional courses in composition.

Each matriculant is required to take a medical and physical examination upon entrance. The purpose of this examination is to determine the physical needs of the student, to direct training, and to record progress throughout the course. Certificates from local physicians will not be accepted in lieu of this examination, which is given without charge.

Forms for application for admission will be sent upon request.

Requirements for B. L. I. Degree

Fifteen units of credit above the eighth grade of approved secondary school work are required for admission to college standing. (See page 16.)

Requirements for graduation include completion of a minimum of 36 semester points per year, or 144 semester points for the four-year course. Of these 144 points, 60 shall be in academic, non-professional subjects. A semester point represents one clock hour of class recitation per week for a semester.

Of these 144 semester points, 40 must be in the major field, 24 to 36 in the minor field, and distributional requirements as follows: English 24; History and Social Science 6; Drama 8; Physical Training 7; Education and Psychology 6 to 9.

No candidate for the degree of Bachelor of Literary Interpretation will be allowed to graduate who

has not attained a grade above D or 65% in at least 96 semester points of college work. A graduation average of C or 75% is required of degree candidates. A student who at the close of the senior year lacks for the degree not more than six semester credits in quality may make up the deficiency by attendance at the Emerson summer school. A student who fails a required course must repeat the course.

Advanced Standing

Graduates of other colleges may be allowed two years credit and thus be able to complete the course in two years. This is the minimum time in which the B. L. I. degree may be earned.

Students who have pursued advanced courses in speech and dramatics in professional schools of the first rank may also apply for advanced standing. In each instance the applicant is required to present acceptable credentials covering the work for which credit is asked, and may be required to submit to an examination before the Committee on Admissions.

Under exceptional conditions a student may, by carrying extra class hours during his course and by availing himself of Summer Sessions, complete the required work in three and one-half calendar years. Only students of maturity and high scholarship will be permitted, after a semester of probation, to undertake the extra work involved in so intensive a course of study.

Optional Plans of Study for Degree

There are four optional plans of study for securing the degree of Bachelor of Literary Interpretation. On admission, the regularly matriculated student must choose one of the following plans consisting of a major and its allied minor:

I. Literary Interpretation major with English minor.

II. Literary Interpretation major with Education minor.

III. Literary Interpretation major with Physical Training minor.

IV. English major with Literary Interpretation minor.

The choice of plan may be changed at the end of the first year by those who wish to do so. With the consent of the Registrar, changes in concentration may be made at the end of the Sophomore year.

PLAN I

Major—Literary Interpretation			40
Requirements:	Oral Interpretation of Literature	6	
	History of Oratory	3	
	Speech Education in the United States	3	
		12	
Electives in Major Field		28	
Minor—English			36
Requirements:	Composition	6	
	History of Literature	6	
	Shakespeare	12	
Electives		12	

Distributional Requirements			27
Education		6	
General Psychology	3		
Educational Psychology	3		
History and Social Science		6	
Modern European History	3		
Electives	3		
Drama		8	
Expressive Action	8		
Physical Training		7	
Anatomy and Hygiene	3		
Freshman Gymnasium	no credit		
Soph. Gymnasium or Dancing	4		
Free Electives			41
			144

PLAN II

Major—Literary Interpretation			40
Requirements: Oral Interpretation of Literature	6		
History of Oratory	3		
Speech Education in the United States	3		
	12		
Electives in Major field	28		
Minor—Education			24
Requirements: General Psychology	3		
Educational Psychology	3		
History of Education	3		
Principles in Education	4		
Practice Teaching	6		
Methods in Major Field	5		
Distributional Requirements			45
English		24	
Composition	6		
History of Literature	6		
Shakespeare	12		

History and Social Science		6	
Modern European History	3		
Electives	3		
Drama		8	
Expressive Action	8		
Physical Training		7	
Anatomy and Hygiene	3		
Freshman Gymnasium	no credit		
Soph. Gymnasium or Dancing	4		
Free Electives			35
			144

PLAN III

Major—Literary Interpretation			40
Requirements: Oral Interpretation of Literature	6		
History of Oratory	3		
Speech Education in the United States	3		
	12		
Electives in Major field	28		
Minor—Physical Training			24
Freshman Gymnasium	no credit		
Requirements: Anatomy and Hygiene	3		
Soph. Gym. or Dancing	4		
Gym. Teaching Methods	3		
	10		
Electives in minor field	14		
Distributional Requirements			44
English		24	
Composition	6		
History of Literature	6		
Shakespeare	12		
History and Social Science		6	
Modern European History	3		
Electives	3		

Drama		8	
Expressive Action	8		
Education		6	
General Psychology	3		
Educational Psychology	3		
Free Electives			36
			144

PLAN IV

Major—English			40
Requirements: Composition	6		
History of Literature	6		
Shakespeare	12		
	24		
Electives	16		
Minor—Literary Interpretation			36
Requirements: Oral Interpretation of Literature	6		
History of Oratory	3		
Speech Education in U.S.	3		
	12		
Electives	18		
Distributional Requirements			30
History and Social Science		6	
Modern European History	3		
Electives	3		
Drama		8	
Expressive Action	8		
Physical Training		7	
Anatomy and Hygiene	3		
Freshman Gymnasium	no credit		
Soph. Gymnasium or Dancing	4		
Education		9	
General Psychology	3		
Educational Psychology	3		
Methods in Teaching English	3		
Free Electives			38
			144

Attendance

Students are expected to be prompt and regular in attendance at all classes. A record of attendance will be kept as a part of the student's permanent record. Students should understand that absences, even within the number of cuts allowed, involve a proportionate reduction in grade. Overcuts in a course necessitate an F grade which can be made up only by repeating the course. In case of total semester absences in excess of 18 the student will receive negative credits. Students on probation are allowed no absences from class except for certified illness.

In case of prolonged absence due to illness a conference should be arranged immediately with the Registrar upon return to classes and every possible adjustment will be made to permit the student to make up the time lost and re-enter his courses without loss of credit, subject to whatever fees may be required for make-up examinations.

It is hoped that parents and guardians will concur with the officers of administration in their opinion of the inexpediency of absences except for extraordinary reasons.

Probationary Standing

Any student whose semester average falls below C or 75% is placed on probation and his program of studies reduced for the following semester to a maximum of 15 semester points. As soon as the student is removed from probation, he may resume

the normal schedule of 18 semester points. Students on probation are not allowed full social activities or any absences from classes.

Dean's List

Any full-time student is eligible for the Dean's List whether classified as Freshman, Sophomore, Junior, Senior, or Special. To be placed on this list, it is necessary to earn a semester average of B plus or 88% and be specially recommended by officers of the Student Government Association for a high record in student activities, school spirit, general trustworthiness and responsibility.

Senior Standing

Except by special permission only members of the graduating class may elect courses scheduled as senior subjects. A candidate for the degree must have completed at least 18 semester points in senior work, 10 hours of which must be in the major field; 94 semester credits are required for full senior standing.

Graduation Honors

Graduation honors are awarded to Seniors who have attained an average of 88% covering their entire course of study. Highest honors are conferred upon Seniors whose general average has been 92% covering their entire course of study. Honors and highest honors are awarded at Commencement exercises.

The Curriculum, 1933-34

I. LITERARY INTERPRETATION

(a) Fundamentals of Oral Interpretation; Advanced Interpretation; Analysis of Interpretative Values in Literature; Philosophy of Expression; Public Reading; Story Telling.

(b) Vocal Technique; Phonetics; Assembly Singing; Choral Verse Speaking.

(c) Public Speaking; Argumentation and Debate; History of Oratory; Speech Education in the United States; Parliamentary Practice; Radio.

II. ENGLISH

Composition; Journalism; History of Literature; The Age of Shakespeare; Major Plays of Shakespeare; Nineteenth Century English Writers; American Literature; Literary Criticism; Greek Drama.

III. DRAMA

Pantomime; Expressive Action; One-Act Plays; Children's Theater; Comparative Drama and Foreign Productions; History of the Theater in America; Theater Design; History of Costume; Costume and Scenery Workshops; Stage Make-up; Technical Directing.

IV. HISTORY AND SOCIAL SCIENCE

Modern European History; Social Ethics; Comparative Religions; American Government.

V. PHYSICAL TRAINING

Anatomy and Hygiene; Posture Training; Interpretative and Folk Dancing; Fencing; Community Games and Dances.

VI. EDUCATION AND PSYCHOLOGY

General and Educational Psychology; Principles and Methods in Education; History of Education; Community Drama Practice Teaching; Teaching Methods in Interpretation, Voice, Public Speaking, High School English, Physical Education.

Tabulated View of Groups and Courses

Freshman Year	Semester Credits	Sophomore Year	Semester Credits	Junior Year	Semester Credits	Senior Year	Semester Credits
I Oral Interpretation of Literature	6	I Advanced Interpretation	4	I Public Reading	4	I Public Reading	4
Vocal Technique	4	Philosophy of Expression	3	Story Telling	4	Phonetics	2
Fundamentals of Public Speaking	3	Introduction to Platform Art	2	Expressive Voice Culture	2	Expressive Voice Culture	2
II Composition	6	Oral Reading of Modern Poetry	2	Argumentation and Debate	6	Tone Values in Interpretation	2
Journalism	6	Vocal Technique	2	Parliamentary Law	3	History of Oratory	3
III Pantomime	6	Assembly Singing	2	Radio Address	3	Speech Education in the United States	3
Theater Design	4	Choral Verse Speaking	2	II Major Plays of Shakespeare	6	II Major Plays of Shakespeare	3
History of Costume	3	Advanced Public Speaking	4	Literary Criticism	3	Shakespeare Survey	3
Costume Workshop	3	II *History of English Literature	6	19th Century English Writers	4	Browning and Ibsen	4
IV Modern European History	3	Advanced Composition	6	III Children's Theater	4	American Literature	3
V Anatomy and Hygiene	3	Greek Drama	3	Scenery Workshop	4	Goethe	3
*Gymnasium		16th Century Literature	3	Expressive Action	4	III Comparative Drama	6
VI *Collegiate Life		III One Act Plays	4	IV American Government	3	Technical Directing	3
		Stage Make-up	4	V Community Games	2	History of the American Theater	3
		Expressive Action	4	Fencing	2	IV Comparative Religions	3
		IV Social Ethics	3	Dancing	4	V Dancing	4
		V Gymnasium	4	VI General Psychology	3	VI History of Education	3
		Dancing	4	Educational Psychology	3	Community Drama	
				Principles and Methods in Education	4	Practice Teaching	6
				Teaching Methods in Voice	2	Teaching Methods in:	
				Community Drama		Interpretation	3
				Practice Teaching	6	Public Speaking	3
						Physical Education	3
						High School English	3
						*Clinical Work in Child Guidance	
*No college credit.		*Not offered 1933–34.				*Semester credits vary according to work assigned.	

I. Literary Interpretation

A. *PLATFORM ART*

MRS. SOUTHWICK, MR. CONNOR, MRS. BLACK, MRS. WILLARD, MRS. DuBURON, MRS. SHAW

1. ORAL INTERPRETATION OF LITERATURE. (Textbook: The Evolution of Expression, Emerson.) Fundamental technique applicable to all forms of public address. Study of selections from the great orators, essayists, dramatists, and poets, illustrative of the principles of growth in oral effectiveness. Appreciation of the general principles of aesthetics and correlation of oral interpretation with other arts. A philosophy of expression in which emphasis is placed upon development of the creative powers of the individual. Through this distinctive method teachers may gain a good working knowledge for use in their own classrooms. [First year.]

2. ADVANCED INTERPRETATION. Drill on the progressive steps of advanced criteria of expression. Expressive study of epic, lyric and dramatic poetry, with special reference to the needs of the interpreter. Critical analysis. Review of work and progress of the individual student. Personal criticism and guidance. [Second year.]

3. THE PHILOSOPHY OF EXPRESSION. (a) In interpretation and (b) in voice. Lectures upon the order of development of the powers of the human mind. The principle of evolution as illustrated in the history of art; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; laws of evolution as applied to the development of the powers of the orator; methods of developing these powers pedagogically considered. Lectures upon personal development through expression. [Second year.]

4. INTRODUCTION TO PLATFORM ART. A background course for training the student in selecting, classifying and analyzing literature in its adaptation to platform use. [Second year.]

5. ORAL READING OF MODERN POETRY. This course

provides opportunity for student interpretation based upon appreciation of literary values. Modern poetry will be the medium. [Second year.]

6-7. PUBLIC READING. How to select and abridge material and arrange programs for public reading. Standards of interpretation. Practical application of technique. Preparation and presentation of programs for special and general occasions. Detailed study of the monologue. The art of impersonation in play reading. The lecture recital; dramatization of novels; lyceum numbers. Programs of classic literature. [Third and fourth years.]

8. STORY TELLING AND CHILDREN'S LITERATURE. Lectures on the purpose of story telling and selection of material; adaptation of stories and the art of telling the story; individual training in the interpretation of the story. Opportunities for practice will be provided in connection with social settlement activities, school and library centers. [Third year.]

B. *VOICE*

MR. KENNEY, MRS. SOUTHWICK

1. PHONETICS. Analysis of English pronunciation; anatomy and physiology of the vocal organs; drill on the fundamental phonetic sounds and diacritical marks; comparison between English and American dictionaries; study of the correct use of the organs of speech in formation of these sounds; practical application of these sounds in oral reading. [Fourth year.]

2-3. VOCAL TECHNIQUE. Physiology and hygiene of the voice; fundamental conditions of voice production; relation of voice to the nervous system; breath control; development of resonance; placing of tones; purity, tone projection; flexibility; compass, smoothness; power and brilliancy of tone; eradication of faults in use of voice. [First and second years.]

4. TONE VALUES IN INTERPRETATION. Personal work in interpretation from a voice standpoint. Based on the development of the voice as taught in Courses I B 2-3, with criticism and discussion. [Fourth year.]

5-6. EXPRESSIVE VOICE CULTURE. Voice as an interpreter of mental states; tone color and form; sympathy; beauty; relation of voice to imagination and emotion. [Third and fourth years.]

7. ASSEMBLY SINGING. General outline and drill in methods and essentials in mass singing and chorus organization. [First year.]

8. CHORAL VERSE SPEAKING. This course will concern itself principally with the conduct of the adult verse-speaking choir. Choral verse speaking means the speaking by a group, either as a whole, antiphonally, by small groups within the whole, or by soloists and chorus, of poetry particularly adapted for unison speech. The types of verse are for the greater part of an objective rather than a subjective nature. Ballads, with their virile qualities and peculiar structure of oft-repeated refrains, and Greek choruses, are particularly suited to this type of speech activity. Origin of choral speech and its place in the speech program. Qualifications of the teacher of choral speech. Steps in presentation of each phase of the work—refrains, antiphonal speaking, part or group speaking, sequence individual speaking, unison speaking. Conduct of the adult choir and material. List of anthologies and collections containing suitable poetry. [Second year.]

C. *PUBLIC SPEAKING*

MR. ROSS, MR. SHAW, MR. DEMETER, MR. EDES

1. FUNDAMENTALS OF PUBLIC SPEAKING. Extemporaneous speaking; occasional speaking; discussions upon current events and topics from history, biography and literature; outlining, arrangement and analysis; post-prandial speaking; delivery of original orations. [First year.]

2. ADVANCED PUBLIC SPEAKING. Open to students who have completed Course I C 1. Forensic oratory. Principles of forensic delivery; application to the preparation of school orations and declamations. Practical drill in assigned material. Theory and practice in composition and delivery of speeches. A course for teachers of speech, lecturers, preachers, lawyers and other public speakers. Analysis and criticism. [Second year.]

3. Principles of Argumentation and Debate. Methods of preparation; analysis; brief-making; practical debating. [Third year.]

4. Parliamentary Law and Practice. This course offers a thorough and systematic study of parliamentary law and procedure, and prepares one to become an able presiding officer and skilled parliamentarian. Detailed instruction is given in the methods of organizing and conducting meetings. Every motion likely to arise in a meeting is treated as to its object and effect, when it can be made, whether it can be debated or amended, and what other motions can be made while it is pending. Actual experience in conducting meetings and applying the rules of order are embraced in the course. It includes constant drills and practice, every student being called upon to preside and participate in the proceedings. Amendments, committee work, privileged motions, points of order, appeal, nominations, elections, by-laws and other proceedings are fully treated. [Third year.]

5. Radio Address: The Technique of Broadcasting. A comprehensive course for all who wish to enter the radio field. Lectures on the history of radio; the Federal Radio Commission. Comparison of broadcasting technique in Europe and America; who pays for the radio in America. Programs—sponsored and sustaining; how a program is planned. Opportunities for women in radio. What radio needs for talent; auditions. Radio's future. The art of announcing. Special features of the course will include broadcasting demonstrations by students and a visit to a broadcasting studio. [Third year.]

6. History of Oratory. Lectures upon the lives and times of great orators from Demosthenes to the present. A critical study of famous orations. [Fourth year.]

7. History of Speech Education in the United States. A survey of the history of speech education from Colonial days to the present time. Special attention will be given to the comparative methods of speech education as presented by outstanding teachers and schools of speech. [Fourth year.]

II. English

DR. ROCKEL, MR. SCAMMELL, MRS. BLACK, MRS. SOUTHWICK, MR. CONNOR, MR. CHIPMAN, MR. BLISS

1. COMPOSITION. Weekly drills, study of principles, class discussions, writing of themes, corrections and criticism, acquirement of vocabulary. [First year.]

2. ADVANCED COMPOSITION. A continuation of the work of the Freshman year, intended to develop some critical judgment and power in literary expression. [Second year.]

3. JOURNALISM. Lecture course in news and feature writing for modern newspapers, combined with practical training through the Emerson Press Club whose members are assigned as actual correspondents for the College on various Boston and out-of-town papers. Special lectures from time to time by well-known writers of news and fiction. [First year.]

4. HISTORY OF ENGLISH LITERATURE. The development of the language and discussion of outstanding writers. The main stream of English literary expression, with consideration of forms and their growth. The epic, the lyric, the novel, the essay. [Second year.]

5. GREEK DRAMA. Of the four masters of tragedy, three were Greeks. Their works still maintain the vigor and penetration that compel enthusiasm and wonder. The origins and structure of this type of drama, the problems of presentation, and the poetic and philosophic qualities will be presented in lectures. [Second year.]

6. SIXTEENTH CENTURY LITERATURE. An introduction to the study of Shakespeare, stressing the mood of the era and its transition to the Jacobean view of life. The prose: Essays, Utopias, romance. The poetry: Lyric, narrative, dramatic. The stage: Dramatic origins, technique of the Elizabethan stage, limitations of the Elizabethan playwright, the Elizabethan audience, patronage of literature, outstanding playwrights, Shakespeare in relation to his contemporaries. [Second year.]

7-8. MAJOR PLAYS OF SHAKESPEARE. Detailed study of the masterpieces of Shakespearean literature, including The Tempest, Julius Caesar, Midsummer Night's Dream, Othello, Twelfth Night, Winter's Tale, Hamlet, Romeo and Juliet, Taming of the Shrew, As You Like It, Henry IV. Prerequisite: Course II 6. [Third and fourth years.]

9. SHAKESPEARE SURVEY. The man and his work; his apprenticeship, technical development, mastery, poetic and dramatic elements, masterpieces. Prerequisites: Courses II 6-7-8. [Fourth year.]

10. LITERARY CRITICISM. Appreciation and estimates of literature; poetry as a fine art; consideration of prose forms; purpose of literary criticism; canons of taste; aesthetics and hermeneutics. Study of Kipling; critical and interpretative. [Third year.]

11. POETS AND PROPHETS OF THE 19TH CENTURY. First semester: Carlyle, Ruskin, Wordsworth, Tennyson and others. A study of these poetic thinkers in the light of present day problems and the modern interpretation of life. Intensive study of such representative works as Sartor Resartus, Past and Present, Lectures on Art, Modern Painters, Unto This Last, Lyrical Ballads, narrative poems, sonnets, Idylls of the King, and lyrics. Second semester: Study of Dickens as author, artist, humanist. [Third year.]

12. BROWNING AND IBSEN. The class work will involve recitals and oral discussions with written reports on collateral readings from the writings of Shelley, Rossetti, Bergson and William James. [Fourth year.]

13. AMERICAN LITERATURE. Studies in the nature and development of intellectual life in the United States, as revealed in our literature. The Colonial outlook and the beginnings of the national literature. Nineteenth century achievement. Special consideration of modern trends and their origins. The critical and analytical mood of the present day and its relation to the scientific method. [Fourth year.]

14. GOETHE. Life and works of Goethe, with an analytical study of Faust. [Fourth year.]

III. Drama

MRS. KAY, MR. HALL, MRS. DuBURON, MR. BURNHAM, MISS DOWLING, MRS. PUFFER

*1. PANTOMIME. Elementary principles; correction of defects and mannerisms in bodily expression; study of emotion in its effect upon gesture; facial expression; writing and production of original pantomimes. [First year.]

*2. ONE-ACT PLAYS. Study of English, Irish, Continental and American one-act plays. A practical course in both acting and directing. Principles of stage technique will be stressed; stage turns, crosses, exits, entrances. Correct deportment for stage and platform work. Continental etiquette. Special lecturers. [Second year.]

*3. CHILDREN'S THEATER. Production of children's plays; adaptation of plays, coaching, designing and costumes. Correlates with Scenery and Costume Workshop, III 7-9. [Third year.]

*4. COMPARATIVE DRAMA. Early English dramatic forms; liturgical and miracle plays; mysteries and moralities. Elizabethan drama. One yearly revival performance of early drama. First semester. Complete study of modern foreign productions. Analysis and criticism of dramatic projection from the mid-Victorian to the stylized German, French and Russian presentations today. Rehearsals and productions of typical scenes. Second semester. [Fourth year.]

5. STAGE MAKE-UP. A comprehensive and practical working knowledge of the art of theatrical make-up. Theory and practice; its relation to dramatic art and impersonation. [Second year.]

6. THEATER DESIGN. An elementary course in the principles of design and fundamentals of good taste, with chief emphasis on its application to the stage. Color theory. Working to scale; model making. Sketching; to be

* This course requires laboratory fee. See page 55.

able to express ideas simply but readably in sketches. [First year.]

7. Scenery Workshop. Actual design, construction and painting of stage sets. Practical demonstration in problems of lighting the amateur production. Technique of visual and aural effects used in the theater. [Third year.]

8. History of Costume. A survey of the major trends of historical costume, including emphasis on contour, color, fabric, line, draping, decoration, and accessories, for the purpose of adaptation to the needs of dramatic production. Methods of costuming; wearing of costumes. Bibliography. [First year.]

9. Costume Workshop. Students are given six major assignments during the course, each requiring actual design and execution of the costume, either original or adapted from designs provided; and minor assignments in making such properties as may be needed for Children's Theater and other performances. [First year.]

10. Technical Directing. To give the student an intelligent understanding of the technical problems of stage production, and opportunity to learn its many details. The backstage staff. Lighting; the fundamentals of electricity. Stage lighting equipment; purposes and uses of the various units of equipment. Color, in pigment and light. Effects of light on scenery, costume, and make-up. Properties and their construction. Papier mâché, modeling, casting. Batik and dye methods. [Fourth year.]

11. History of the American Theater. A survey of our theater from its simple beginnings to its present complex organization. This course is designed to familiarize the student of drama with great personalities of the American theater—producers, playwrights, actors, actresses, managers—and their influence and contribution to the stage as we know it today. [Fourth year.]

12. Expressive Action. (a) The Emerson System of Physical Exercises aiming for strength, freedom, ease, grace,

and rhythm of movement as a preparation for truthful, spontaneous bodily expressiveness in dramatic action. (b) Elementary gesture. Responsive drill to establish ready co-ordination between mind and body; the distinction between the gesture of spontaneity and that of calculation; the physiology of gesture; the psychology of gesture; the technique of gesture. Correlation of the study of dramatic action with the principles of vocal expression. [Second year.]

13. ADVANCED EXPRESSIVE ACTION. (a) Advanced study of psycho-physical culture; harmonic movements. (b) The art of gesture. Classification of gestures from their specific service to the text. The study of gesture in relation to the forms of literature, classified according to their dramatic significance in oral interpretation. Critical discussion by the class of method and gestures used in the presentation of dramatic text. [Third year.]

IV. History and Social Science

MRS. SOUTHWICK, MR. DEMETER, MR. BLISS

1. MODERN EUROPEAN HISTORY. A survey of the political, social and cultural development of the European states from 1789 to the present time. Lectures, required readings and discussions. [First year.]

2. SOCIAL ETHICS. Manners; social problems of moral implications; personal growth. [Second year.]

3. AMERICAN GOVERNMENT. A study and appreciation of our political institutions. The rights, duties and privileges of American citizenship. [Third year.]

4. COMPARATIVE RELIGIONS. Study of the moving forces of the great religions of the world, including the ancient religions of Egypt, Babylonia, India, China, Persia, Greece, Rome, Arabia, and Palestine. The modern world in its attitude toward religious motives and meanings. [Fourth year.]

V. Physical Training

MISS RIDDELL

1. Anatomy and Hygiene. The skeleton and its articulations; muscular system; applied law of muscular activity as related to physical training. The hygiene of the circulatory system; digestion; nervous system. [First year.]

*2-3. Educational Gymnastics. (a) Posture training, marching, rhythmic marching, and simple floor exercises. In this course the student is taught first of all the meaning of correct postural balance as the foundation of all body work. Practice is closely related to the analysis of movement discussed in the course in anatomy. Effort is made to teach the meaning of localization of motor control. [First year.] (b) Advanced posture work and marching. [Second year.]

*4-5-6. Interpretative and Folk Dancing. (a) The proper classical foundation of dancing is taught, and exercises for feet, body, and arms given progressively. Students are required to take the posture training course in Educational Gymnastics (V 2) as a preliminary. Special dance rehearsals in connection with Children's Theater performances. [Second year.] (b) Bar exercises, advanced technique, and, later, Greek dancing is the development of this course. Talent for self-expression in interpretative or pantomimic dancing is eagerly watched for. Different rhythms are analysed and an attempt made to foster a feeling for all that is good in music. [Third and fourth years.]

7. Community Games and Dances. The aim of the course is to present recreational material which will be useful in community leadership, either in playground or settlement work. Child rhythms, easy song dances and games. Folk and simple national dances and more highly organized games. [Third year.]

8. Fencing. The fundamental positions and some of the movements of defence and attack. [Third year.]

* Costumes for gymnasium and dancing *should not* be purchased before coming to the College, as a uniform is required. This is purchased through an agent of one of the Boston shops and measurements are taken at the College. Dancing costumes are made under the direction of the department of costume design.

VI. Education and Psychology

MR. KOZOL, MISS PATTERSON, MR. CONNOR, MR. KENNEY, MR. SHAW, DR. ROCKEL, MRS. KAY, MISS RIDDELL

1. General Psychology. General empirical psychology from a thoroughly modern point of view. Emphasis on human dynamic psychology and problems of personality and human nature. A survey of systematic and experimental psychology. Purposivism and behaviorism contrasted. Applications of psychology to individual education and development. Works of McDougall, James, Watson, Titchener, Cannon. [Third year.]

2. Child and Educational Psychology. Open to those who have completed VI 1. The development of healthy emotional attitudes through mental hygiene. The child's innate capacities and their development. Individual differences, influences of heredity and environment on development, psychological testing and experimentation. Genetic and adolescent psychology. Retarded, abnormal and psychopathic child studies. The following authors are studied: Koffka, Köhler, Watson, Adler, Freud, Gesell, Fenton, Lundholm. [Third year.]

3. Clinical Work in Child Guidance. Open only to a few seniors selected by the instructor on the basis of past work in psychology and a deep interest in mental hygiene. This work is done at a mental hospital under the immediate supervision of the social service department. It involves the application of psychology to various problems of child guidance and mental health. [Fourth year.]

4. History of Education. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political

conditions on education; educational aims and values; themes. [Fourth year.]

5. Principles and Methods in Education. Objectives in education; the study of the curriculum. Examination of current educational movements. The recitation; program making; discipline; motivation; tests; teaching techniques. Practice in teaching oral subjects under the direction of the instructor. Outlining courses. Making lesson plans. [Third year.]

6. Teaching Methods in Interpretation. Theory course in the pedagogic principles of the Evolution of Expression. Aims and methods of teaching literary interpretation in grade and high schools. Organizing the course; lesson plans and outlines. Observation and controlled practice teaching. Prerequisite, six semester points credit in Oral Interpretation of Literature, Course I A 1, or permission of instructor. [Fourth year.]

7. Teaching Methods in Voice. Emphasis on the application of the principles of vocal technique in practical voice building for the student of oral expression. How to approach the correction of the commonest faults and defects of speech in the classroom. Study of the problems of hesitancies in speech. The physiology of the vocal organs. Reviews, written reports and discussions of current and standard writings on vocal methods. [Third year.]

8. Teaching Methods in Public Speaking. Organization of courses in debate and oratory; preparation of the teacher; lesson plans, course outlines; department organization; tests; courses of study for high schools, college; textbooks and aids in teaching; observation and controlled practice teaching. [Fourth year.]

9. Teaching Methods in High School English. A comprehensive survey of materials and methods used in

planning the curriculum and teaching the high school course in English. [Fourth year.]

10. Teaching Methods in Physical Education. The aim of this course is to give the student a general survey of the field of Physical Education, to discuss program planning, and to analyze movements. There is also some practice in teaching. [Fourth year.]

11-12. Community Drama Practice Teaching. The course in Community Drama includes one period of lecture work or class demonstration and two hours of laboratory work in neighborhood centers. The nature of the laboratory work will be determined by the ability and needs of each student. (a) First semester. Survey of conditions in neighborhood and community centers. Study of methods of approach, club organization and development. Value of special plays, stories, oral dramatics and technique for use in Community Drama. Second semester. Study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Choice and adaptation of material, interpretation and production. [Third year.] (b) First semester. Advanced study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Special problems in play producing. Choice and adaptation of material. Production by the student director of one-act plays of different periods, styles and types. Second semester. Organization of communities for masque or pageant production. Study of the masque, the pageant, and the festival in relation to the community development. Little Theater and Civic Theater productions. Study of folk plays. [Fourth year.]

13. Collegiate Life. Required orientation course for Freshmen. Designed to articulate the college curriculum with that of the secondary school. Problems of study and living. No credit. [First year.]

Accreditation and Preparation for Teaching

In the booklet, "Accredited Higher Institutions," issued by the United States Department of the Interior, appears the following statement regarding accreditation in Massachusetts:

"The State Department of Education in Massachusetts has adopted no standards for accrediting collegiate institutions. Institutions seeking authority to confer degrees must first obtain the recommendation of the department and such institutions as have been given the right to confer degrees and which offer training suitable for the preparation of teachers of the public schools are accredited by the department."

Emerson College is permitted under legislative act (see footnote) to confer degrees and its graduates are teaching in the public schools of Massachusetts.

AN ACT

TO AUTHORIZE EMERSON COLLEGE OF ORATORY TO GRANT THE DEGREE OF BACHELOR OF LITERARY INTERPRETATION

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

Section 1. Emerson College of Oratory may grant the degree of Bachelor of Literary Interpretation to students properly accredited and recommended by a majority of its trustees; provided, however, that the course of instruction furnished by the corporation shall occupy not less than four years, and that no such degree shall be granted to any person who has not taken said full four years course, or a course in some other institution of learning and in said Emerson College of Oratory, which a majority of said trustees shall consider the equivalent of said four years course.

The College Placement Bureau, moreover, secures each year appointments for graduates as teachers of literature, oral English, speech, dramatics, voice, and physical education in schools and colleges all over the country. Agencies and institutions desiring teachers will be put in communication with eligible candidates on application to the Placement Bureau.

Graduate Study

Holders of the B. L. I. degree whose undergraduate work has been of acceptable standard may be admitted to certain graduate schools with full standing toward the degrees of Master of Arts or Master of Education. A student who is planning on graduate study should arrange special conferences with the head of his department and the Registrar when planning undergraduate work.

Special Students

Applicants who, instead of taking the regular prescribed courses for graduation, desire to pursue elective studies as "special students" will be required to give satisfactory evidence that they are qualified to sustain themselves in the classes which they desire to enter, and that they have attained a grade of scholarship equal to the average standing of the regular students in those classes. Special students are subject to all the regulations of the college, and the same scholastic requirements for admission.

Under exceptional circumstances, however, as for example applicants from foreign countries, or persons

of maturity and attainment, certain students may be admitted for specific aims and purposes.

Recognizing the particular need of business and professional men and women for intensive periods of specialized training in self-expression as applied to their respective professions, Emerson College provides certain class opportunities. Groups are organized from time to time during the college year and members of the faculty give instruction and drill applicable to their individual problems.

Evening Courses

Classes in the evening division will open on October 16 for a term of fifteen weeks. Credit for these courses may be applied toward the B.L.I. degree. The following subjects will be offered in 1933-34:

Fundamentals of Pleasing Speech.
Better Speech for Business Women.
Special class for men in Public Speaking.
Dramatics.
Public Reading.
Voice and Diction.
Dancing.

Saturday Courses

Teachers and other qualified students who wish to enroll for study on Saturday mornings will find a variety of subjects both elementary and advanced. The classes will open October 7. All courses offer credit toward the degree.

Special Opportunities in Drama

Students of special abilities who desire intensive training for one year in acting, directing, Little Theater work, community dramatics, stage design, may be accepted without reference to requirements for the degree. Courses listed in the Drama Department will be found on page 33. These students will make up a special program of studies under the advice of the Registrar, and must demonstrate ability to keep up to the standards of each class.

In addition to courses listed in the Drama Department certain fundamental and supplementary work in other departments may be recommended.

Summer Session

July 5-August 12

MR. SHAW, MR. CONNOR, MR. KENNEY, MR. EDES, MRS. SHAW, MR. BURNHAM

The curriculum of the Summer Session is especially arranged for the benefit of those who are unable to pursue the four year course leading to the degree, but who desire special preparation for platform or classroom needs. The Summer Session offers intensive courses in Public Speaking, Radio Address, Choral Verse Speaking, Phonetics, Technique of the Speaking Voice, Literary Interpretation, Acting, Make-up, Psychology of Speech, Methods of Teaching Interpretation, Modern Drama, and Auditorium Work.

Subjects completed in the Summer Session may be credited in the regular course toward the degree of Bachelor of Literary Interpretation. Credit will be allowed only for complete units.

Advanced classes will be organized, and studies so arranged that those who attend during successive summers may follow progressive courses and enter upon new work from year to year.

Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country. A definite program of sightseeing and week-end trips for Emerson summer students is announced at the opening of the term.

Dramatic amusements and social events have also their place. Interpretative recitals are often given by faculty members and members of the dramatic classes present plays.

For further information address the Director of the Summer Session.

Library

The Emerson College Library aims to provide books for study supplementary to the individual texts adopted for the various courses; to provide some recreational reading; and to add gradually to its collection of research and reference works. It is open five days of the week from 9 to 5, and on Saturdays from 9 to 2. It is both a reference and loan library and is in charge of a trained Librarian. There is direct access

to the shelves. Current periodicals, files of unbound plays and pamphlets, clippings, and pictures add to its efficiency. The Library has had recently a substantial increase through donations, chief among these being the Walter Bradley Tripp Collection of nearly one thousand volumes, specializing in drama and other literature; the Henry Lawrence Southwick Loan Collection, specializing in the speech arts; and the George Brinton Beal Theatrical Loan Collection of over one thousand volumes on the stage and dramatic history and criticism.

The Library is well supplemented by the Boston Public Library of more than a million volumes nearby. Early in the Fall the Librarian will conduct small groups of Freshmen through the Public Library, showing them how to use the catalog, Reference Hall, and various departments; she will also instruct them in the use of their own Library.

Health

The Department of Physical Education functions to protect and improve the health of students throughout the entire course as well as to give instruction in the knowledge and development of the human body.

Medical and physical examinations and photographic recordings of posture are given to every student at frequent intervals during the four years. Such examinations serve to discover any defects which may be injuring the student's health, and expert advice is given as to proper care. Emphasis is placed

on correct posture as the basis of good health, and corrective exercises are given in the regular gymnasium courses.

The study of body mechanics and problems of hygiene helps the student to better understand her own body, and the various courses in dancing and gymnasium are aids to grace and vigor. The health report forms part of the student's permanent record.

Scholarships and Prizes

The Proctor Scholarship, established by Lydia Ellen Phoenix, '91.

The Charles Wesley Emerson Scholarship, established from the estate of Mrs. Charles Wesley Emerson in memory of her husband, the founder of Emerson College.

The Artists' Recital Scholarship, established by Dr. Henry Lawrence Southwick from the proceeds of the Artists' Recital Course which was founded and conducted by him for the past thirty-three years. This scholarship is awarded, when and if merited, for excellence in public dramatic interpretation.

The Charles Winslow Kidder Scholarship, established by Mrs. Charles Winslow Kidder in memory of her husband who was for twenty-five years Registrar of Emerson College.

The Marguerite Pearl Cline Scholarship, established by Marguerite Pearl Cline, ex. '92.

The Henry Lawrence Southwick Scholarship, established by Dr. Henry Lawrence Southwick in his life-

time and awarded to a young man student for character, loyalty, and constructive influence.

The Phi Mu Gamma Scholarship, established by the Phi Mu Gamma sorority and awarded to a member of the Senior class.

The Walter Bradley Tripp Memorial Scholarship, established by the Menorah Society in memory of Walter Bradley Tripp, for twenty-five years a member of the faculty of Emerson College.

The Chinese Friendship Scholarship, established by vote of the Board of Trustees to promote friendship and understanding between the students of this country and of China.

The Emerson Club of Worcester Scholarship, established by Emerson alumni of Worcester, Massachusetts, and awarded to a Worcester student.

The Issachar Hoopes Eldridge Citation, with or without stipend, established by Dr. Henry Lawrence Southwick in memory of Issachar Hoopes Eldridge, for nineteen years Treasurer of Emerson College, and awarded to Emerson alumni for character and service.

The President's Prize, established by Harry Seymour Ross, awarded to a member of the graduating class who "in character, personality, and quality squares with the Emerson ideal."

The Gertrude Binley Kay Community Drama Prize, established by Mrs. Gertrude Binley Kay for excellence and leadership in community service.

The Elsie Riddell Posture Ribbon, established by Miss Elsie Riddell and awarded to a member of the

student body whose improvement in general posture and carriage is most marked.

The honor of May Queen is conferred by vote of the faculty and the Student Government Association on a member of the Junior class according to the Old English tradition of "ladyhood."

AWARDS 1933

Henry Lawrence Southwick Scholarship—
JOHN ZALANSKAS
Proctor Scholarship . . . . . JOHN MCLAUGHLIN
Charles Winslow Kidder Scholarship . GORDON DUFF
Walter Bradley Tripp Memorial Scholarship—
O. DANIEL RUTSTEIN
Phi Mu Gamma Scholarship . . . . . FAITH VARNEY
Charles Wesley Emerson Scholarship—
ROBERTA NORTHRUP
BARBARA FILLEBROWN
Artists Recital Scholarship . . . . . MARION HAMBLIN
Marguerite Pearl Cline Scholarship . . NOT AWARDED
Chinese Friendship Scholarship—
LI KAI YING
WAI-NONG QUONG
Emerson Club of Worcester Scholarship—
NORA MARLOWE
Issachar Hoopes Eldridge Citation—
REV. CHARLES E. JEFFERSON, D.D.
President's Prize . . . . . L. BELLE SYLVESTER
Gertrude Binley Kay Prize . . . . . BARBARA LOCKE
Elsie Riddell Posture Ribbon . GERALDINE LEVEILLE
May Queen . . . . . JEANNETTE JACKSON

Endowments and Funds

Loyal and generous friends and alumni of Emerson College are constantly adding to its invested funds. These funds are held for the general purposes of the college or for special purposes indicated by donors.

In answer to inquiries as to the financial needs of Emerson, and how donations and bequests may best be made to serve these needs, the Treasurer has furnished the following suggested classification of gifts to the Endowment Funds:

First: *General Endowment Funds*, with the principal to be permanently invested and income to be available for any needed purpose of the college as voted from time to time by the Trustees. Any income unappropriated in any year to be added to the principal. The recent Hallie Gelbart Reynolds Bequest is illustrative of, and included in, this.

Second: *Special Endowment Funds*, where, unless otherwise provided, the principal is to be permanently invested and the income to be used as directed by donors, or if not so used to be added to the principal. Examples of this are the Charles Winslow Kidder Scholarship Fund, Alice White De Vol Library Fund, and Lucille Hicks Loan Fund.

Third: *Endowment Association Building Fund*, with the principal and income to be invested and accumulated, and the fund to be used only for the purchase or other capital expenses (but not for maintenance) of college buildings or real estate.

If further particulars are desired regarding specific needs, the Treasurer will gladly furnish information.

Thursday Lecture Course

1932-1933

DR. HENRY LAWRENCE SOUTHWICK
Culture
Orators and Oratory of Shakespeare

RICHARD B. HARRISON
From Cabin to "Green Pastures"

DR. LEON VINCENT
Life and Works of James Russell Lowell

SARAH HARDING HUNTER
On the Air

DR. HAMILTON HOLT
An Adventure in Common Sense Education

CLAYTON HAMILTON
Rostand and the Romantic Drama

GEORGE BROOKS
Founder's Day Address

HARRIET WHITTIER
Present Day Problems

PHILIP MOSELY
Youth in Soviet Russia Today

Southwick Artist Recitals

In order to afford the students of Emerson College, as well as the Boston public generally, an opportunity to hear great dramatic masterpieces read by outstanding interpreters of dramatic literature, Dr. Henry Lawrence Southwick founded, in 1899, the Southwick Artists Recital Course. This course, the first of its kind in Boston, has continued in unbroken succession for thirty-three years. In order to stimulate and assist students of dramatic interpreta-

tion, proceeds from the course are offered as the Southwick Artists Recital Scholarship. This is conferred, when and if merited, upon a member of the student body whose public work warrants recognition. During the past season the course was devoted to plays of Shakespeare as follows:

KING LEAR.....HENRY LAWRENCE SOUTHWICK
HAMLET.....EDWARD ABNER THOMPSON
MACBETH.....JESSIE ELDRIDGE SOUTHWICK
KING HENRY IV—Part I.....GROVER SHAW
ROMEO AND JULIET.....JOSEPH E. CONNOR

Readers and Lecturers*

The constant demand for entertainers in Boston and vicinity gives opportunity for practice to properly qualified students. To meet this demand the Emerson College Entertainment Service was organized and makes bookings for readers and groups of entertainers. Students booked through the Entertainment Service receive not only valuable platform experience but substantial financial returns.

Recitals are held regularly every week during the entire course, students of all classes reciting from their repertoire. These recitals test the progress of the student in regular class-work and afford additional opportunities for platform practice. In these public performances students gain confidence and actual experience in appearing before large gatherings.

Graduates are prominent before the public as readers, lecturers and radio entertainers.

*For information concerning material for platform reading address *The Emerson Quarterly*. [See page 52.]

Student Activities

Nineteen student organizations contribute to the student life of Emerson College. They include, besides the general Student Government Association and the four classes, six clubs, three religious societies, four sororities and one fraternity.

The Emerson Young Women's Christian Association takes an active part in bringing before the chapel assembly prominent pastors and religious workers. Devotional exercises are held weekly.

Emerson Publications

The *Emerson Quarterly* is a professional magazine devoted to the interests of teachers of oral subjects. It brings discussion and descriptions of what is happening in the field of speech and reviews of newest texts. Those interested in dramatics, stagecraft, public speaking, dancing, poetry, diction, or literary interpretation will find in the *Quarterly* informative and helpful articles from leaders in these fields. Four numbers are issued during each scholastic year. Subscription $2.00 [See page 72.]

The *Alumni Bulletin*, sent free to *Quarterly* subscribers, chronicles the activities of Emerson graduates.

The *Emerson College News* records the various student activities and is sent free to graduates and friends of the college. It is published each month of the scholastic year.

General Regulations

A definite educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest co-operation. The regulations are few and fundamental. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or who fails to comply with the regulations of the College, or whose presence and influence are considered harmful to the institution, may be excluded at any time. In case of required withdrawal, no money will be refunded.

All regular students, except those residing at home, will be required to live in the college residences unless special exception is allowed by the Dormitory Committee previous to the opening of the scholastic year.

Every regular and special student, upon entering, is required to matriculate and submit his choice of studies for approval.

After registration, which is required of all students at the beginning of each scholastic year, each student must submit his registration slip to the Bursar and pay his tuition, or give satisfactory security for the payment of his term dues. Tuition paid for instruction which a student, because of illness, has not received will stand to the credit of said student until he is able to return and re-enter the classes. No money will be refunded except in cases of twelve months' illness.

Students will be charged for all courses in which they have registered unless notice in writing is made to the Registrar's office.

Written examinations and other tests of proficiency will be given in all departments during each semester.

All matters of college business must be arranged at the office and not with instructors. The College offices are open every day during the year, Sundays and holidays excepted, at 9 a. m.

No regular students are permitted to take part in or visit classes in advance of those in which they are scheduled.

Students who desire medical advice should apply at the office where they will be directed to reliable doctors for consultation.

Conferences between the Dean and representatives chosen by the several classes will be arranged each term, in order that matters of interest to the classes may be brought formally or informally before the officers of the college for consideration, and the heartiest co-operation secured between the student body and the Faculty.

Arrangements for private lessons with instructors may be made by any student. Although private work is not credited toward graduation, in many instances it is of distinct personal benefit to the pupil.

All books and stationery may be purchased in the College Bookstore.

Parents and friends are cordially welcomed as visitors at any time. Students are permitted to take visitors into classes and recitations, but are requested in all cases to introduce them at the office, whence they will be conducted to classes and be shown every courtesy.

Tuition Expenses

Tuition must be paid in advance. Students are not allowed to remain in class when term bills are not paid promptly. No tuition will be refunded except in case of twelve months' sickness. The scholastic year is divided into two semesters of seventeen weeks each.

Cost of each semester of attendance (18 semester credits)	$150.00
Beyond 18 semester credits, per credit	6.00
Special and Saturday courses, per semester credit	12.00
Evening Division	$10.00 to $40.00
Summer Session, per semester credit	12.00

FEES AND CHARGES

*Application Fee	
For boarding students (page 56)	20.00
For day students	10.00
Fee for late registration (after Sept. 27)	3.00
†Dramatic Laboratory Fees	
Senior Comparative Drama	15.00
Junior Children's Theater	15.00
Sophomore One-Act Plays	10.00
Freshman Pantomime	10.00
Diploma Fee	10.00

*The application fee is required of all students electing nine or more periods per week. It includes subscription to *The Emerson Quarterly*, *The Emerson News*, admission to the Thursday Lecture Course and to the Southwick Artists Recital Course.

†The above courses are not required for graduation. These fees cover cost of scenery, wigs, costumes, properties.

Residence Expenses

Prices of room for thirty-seven weeks with board for thirty-four weeks range as follows: $500, $550, $600. These charges include all expenses for furniture in room, heat, light, and white muslin curtains and a pillow; but do not include couch covers, blankets, bed-linen, towels, laundry, or lunches. There are lunch rooms near the college building where lunches may be purchased during the week. Towels and bed linen, puffs, and blankets must be provided by the student.

Board and room rent are payable by the semester in advance. Payment is due on the day of the opening of the semester (page 4). No refunds for less than half a semester absence occasioned by illness.

The student may not come to the dormitory before the Friday previous to registration day as fixed by the college catalogue (page 4). The first dinner will be served on Friday night. Board will not be furnished to students remaining in the dormitory during the Christmas and Spring vacations.

Every application for a dormitory reservation must be accompanied by a twenty dollar ($20) deposit (see page 55); otherwise it will not be registered. If application is not accepted the amount of deposit will be refunded. Applications will be filed in the order

of their receipt. Assignments will be made during the month of May, but applications will be considered later if vacancies exist.

Any applicant who either gives up her assignment later than September 15, or withdraws after the opening of a semester, will be held responsible for the payment of room and board for the semester. Students who are obliged to withdraw should notify the college at once. The reservation will be sublet, if possible, in which case the student who has withdrawn will not thereafter be held responsible.

Reservation fee will not be refunded to a student to whom an assignment has been made unless notice of withdrawal is given to the college before August fifteenth.

Special Reduced Railroad Fare

The New England Passenger Association announces (May, 1933) details of a plan whereby students enrolled in New England colleges from certain sections of the United States may obtain benefits of greatly reduced rates. This arrangement covers an entire college year beginning from the home station to the college, usable during the Christmas and Spring vacations, and returning at the close of college. The basis of reduction for round trip fares is one and one-third of the present one-way fare. Full details may be obtained by applying to the office of the college.

Alumni Association

Joseph E. Connor, '21, *President*
Jessie E. Southwick, '85, *Vice-President*
Grover C. Shaw, '24, *Secretary-Treasurer*

Executive Committee

Elsie Powers Corwin, '93	Edna Waterhouse, '21
Theresa Kidder, '98	Florence White Thurlow, '06
Margaret S. Hurley, '14	Eunice Howard, '27
Lois Teal Owen, '16	William E. Chase, '93
Sylvia Folsom Bushnell, '19	Alene Lincoln, '33

The Emerson College Alumni Association, formed in 1889, holds annual meetings. It laid the foundation of an endowment fund, secured the publication of a magazine, and in various ways has helped to extend the influence of the Alma Mater.

Association meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises. The date for 1933 is May 31.

It is desired that information concerning past members of the college be sent to the Registrar of Emerson College. Graduates and former students are requested to send immediate notification of any change of address.

Alumni Clubs

Local Alumni Clubs have been organized in various sections of the country to keep alumni and former students in closer touch with the College, and to promote its welfare.

Regular meetings are held by all these clubs, and all former students in the vicinity are urged to attend.

The members of these organizations may be applied to at any time for personal information concerning the College and its work. The addresses of two members of each organization are given to aid any who seek information concerning the Club or the College. In order of formation the clubs are:—

1. *Emerson College Club of Hartford*
   Mrs. Claire Plummer Dresser, 86 Bloomfield Ave., Hartford, Ct.
   Miss Grace Garvin, 9 Huntington St., Hartford, Ct.
2. *Emerson Club of Boston*
   Mrs. Sara A. Neill Dowling, 928 E. Fourth St., South Boston, Mass.
   Mrs. Eva Macey Watson, 585 Beacon St., Boston, Mass.
3. *Emerson College Club of New York*
   Mrs. Olive Palmer Hansen, 125 Primrose Ave., Mt. Vernon, N. Y.
   Mrs. Anna E. Marmein, 139 West 56th St., New York, N. Y.
4. *Emerson College Club of Rhode Island*
   Miss Adelaide Patterson, Rhode Island College of Education, Providence, R. I.
   Mrs. Cora Nichols Fessenden, 125 Everett Ave., Providence, R. I.
5. *Emerson College Club of Los Angeles*
   Mrs. Alice Osden Hunnewell, 621 Beverly Drive, Beverly Hills, Cal.
   Mrs. Ida Page McCoy, 1045 No. Michigan Ave., Pasadena, Cal.
6. *Emerson College Club of Worcester*
   Mrs. Bertha McDonough Melick, 8 Roseland Terrace, Worcester, Mass.
   Mrs. Meta Bennett Wade, Worcester Academy, Worcester, Mass.
7. *Emerson College Club of Detroit*
   Mrs. Elsie Stuart Crandall, 900 Taylor Ave., Detroit, Mich.
   Miss Rhea Olin, 3280 Leslie Ave., Detroit, Mich.

STUDENTS

Post Graduates

Hancock, May
Massachusetts

May, Mrs. Florence Lebowitz
Massachusetts

Whiting, Bessie
Massachusetts

Senior Class

Ackerman, Natalie
Massachusetts

Bartley, Helen
Massachusetts

Berman, Toba
Michigan

Bloomberg, Dorothy
Massachusetts

Brooks, Grace
New York

Burnham, Ruth
Massachusetts

Campbell, Ruth
Massachusetts

Carpenter, Mrs. Catherine
Massachusetts

Ciampa, Carmela
Massachusetts

Cohen, Celia
New Hampshire

Coon, Edna
Rhode Island

Copp, Mrs. Eleanor
Massachusetts

Crosbie, Rosamond
New Hampshire

Cushman, Clara
Massachusetts

Dealy, Vera
Massachusetts

deCosta, E. Dolores
Massachusetts

Eaton, Ruth
Massachusetts

Fine, Ruth
Massachusetts

Flinn, Thelma
Massachusetts

Fox, Dorothy
Massachusetts

Hall, L. Velma
Massachusetts

Hathaway, Frances
Massachusetts

Howard, Edith
Massachusetts

Jacobs, Selma
Connecticut

Jerones, Julliana
Massachusetts

King, Gladys
Massachusetts

Kramer, Sonia
Massachusetts

Kupinsky, Sylvia
Massachusetts

Leonard, E. Madlyn
Massachusetts

Lincoln, Alene
Pennsylvania

Locke, Barbara
Massachusetts

Lonergan, Mary
Massachusetts

McKeen, Eleanor
Maine

McLean, Angela
Maine

Mills, Waldeen
Georgia

Muldowney, Gertrude
New York

Nagle, Frances
Pennsylvania

Osterloh, Mary Margaret
Missouri

Palmer, Helen
Maine

Penney, Clarice
Maine

Penny, Alice
New York

Phillips, Theresa
Maine

Rissien, Dorothy
Iowa

Rubinstein, Gladys
Massachusetts

Safier, Claire
Ohio

Schmavonian, Margret
New York

Scott, Louise
Wyoming

Shafmaster, Bernice
Massachusetts

Sigel, Bertha
Massachusetts

Simpson, Helen
Massachusetts

Smith, Christine
Maine

Snider, Anne
Massachusetts

Stephens, Ruth
New Jersey

Sylvester, L. Belle
Massachusetts

Thompson, Darthea
Massachusetts

Towill, Daisy
South Carolina

Warsaw, Florence
Ohio

Weissman, Mazie
Pennsylvania

Williams, Rosaria
New Jersey

Junior Class

Angoff, Rebecca
Massachusetts

Baker, Irma
Pennsylvania

Bugen, Minerva
New Jersey

Cotton, Zelda
Massachusetts

Duff, Gordon
Massachusetts

Dupuis, A. Therese
Rhode Island

Ensher, Beatrice
Massachusetts

Freedman, Gladyce
Massachusetts

Gass, Ida
Massachusetts

Hagen, Ragna
Massachusetts

Hallatt, Cleda
Canada

Hanson, Gladys
Massachusetts

Heaton, Louise
North Carolina

Hicks, Margery
Canada

Howe, Sibyl
Vermont

Hughes, Mary
Pennsylvania

Jackson, Jeannette
Massachusetts

Leslie, Marion
Vermont

LeVeille, Geraldine
Minnesota

Lockerbie, Elizabeth
Canada

Macdonald, Ruth
Massachusetts

Marlowe, Nora
Massachusetts

McGuire, Edna
Massachusetts

Mills, Frances
New York

Mowitz, Lorena
New York

Mulcahy, Beatrice
Massachusetts

Northrup, Roberta
Iowa

O'Neil, Marion, A.B.
New York

Quong, Wai-Nong
China

Reuter, Leola
Connecticut

Robinson, Eleanor
Connecticut

Rosenberg, Beatrice
Massachusetts

Schuyler, Alice
Rhode Island

Solomon, Rose
Massachusetts

Spotniz, Nellie
Massachusetts

Stevens, Eleanor
Canada

Stevens, Louise
Canada

Stone, Edith
Pennsylvania

Tellier, Morwenna
Rhode Island

Thompson, Dorothy, B.S.
Massachusetts

Varney, Faith
Massachusetts

Walker, Mary
Massachusetts

Warlick, Weyburn
North Carolina

Wightman, E. Janice
New Jersey

Wilson, Ollie Jane, A.B.
Oklahoma

Young, Eleanor, A.B.
North Carolina

Zalanskas, John
Massachusetts

Sophomore Class

Abel, Dorothy
Ohio

Adelson, Alice
Massachusetts

Allen, Mrs. Frances
Massachusetts

Atkins, Lillian
Massachusetts

Bates, Barbara
Massachusetts

Beck, Mildred
Connecticut

Boyles, Imogene
North Carolina

Brown, Janet
New York

Cass, Alice
Rhode Island

Cohen, Helen
Massachusetts

Cole, Dorothy
Montana

Dean, Dorothy
Massachusetts

Edmondson, Felice
Massachusetts

Fairhurst, Mercey Jeanne
New Jersey

Fardy, Helen
Massachusetts

Fillebrown, Barbara
Massachusetts

Fine, Beryl
Mississippi

Fine, Elise
Mississippi

Folse, Lucile
Missouri

George, Catharine
Pennsylvania

Goose, Esther
Massachusetts

Hamblin, Marion
Massachusetts

Harrison, Selma
Connecticut

Huff, Lois
Massachusetts

Hughes, Betty
Massachusetts

Jainchill, Bernice
Connecticut

Jones, Clara
Delaware

Just, Margaret
District of Columbia

Kastrul, Rose
Massachusetts

Kirkpatrick, Gertrude
Rhode Island

Leahy, Noreen
Massachusetts

Lewis, Edna
Massachusetts

Li, Kai Ying
China

MacArthur, Dorothy
Massachusetts

Marcus, Sylvia
Massachusetts

Martin, Lynnette
New York

McLaughlin, John
Massachusetts

McNamee, Lauree
New York

Monroe, Louise
Massachusetts

Morgan, Margaret
Massachusetts

Neily, Louise
Massachusetts

Nelson, A. Esther
Massachusetts

Nevler, Freida
Massachusetts

Packer, Janet
New York

Page, Vera
Massachusetts

Reifsneider, Robert
New Jersey

Robinson, Marie
New York

Roughgarden, Daniel
New Jersey

Rutstein, O. Daniel
Massachusetts

Saxe, Doris
Massachusetts

Seltzer, Dorothy
Massachusetts

Sirkin, Adele
New York

Sullivan, Katherine
Rhode Island

Taylor, Elsie
Massachusetts

Turin, Eleanor
Massachusetts

Uman, Sylvia
Massachusetts

Varnick, Josephine
Massachusetts

Voyatzis, Pandora
Massachusetts

Wells, Betty
Rhode Island

Whittemore, Mariette
Massachusetts

Wry, Elsie
Massachusetts

Zwick, Dorothie
Connecticut

Freshman Class

Baldwin, Athalie
New York

Bass, Lillian
Massachusetts

Baurer, Ruth
Connecticut

Chernis, Florence
Massachusetts

Clayman, Ida
Massachusetts

Cohen, Beulah
Pennsylvania

Cook, Katharine
Massachusetts

Couchon, William
Rhode Island

DesChamps, Jeannette
Massachusetts

Doff, Berta
Connecticut

Dondero, Geraldine
New Hampshire

Druker, Edith
Massachusetts

Fackler, Virginia
Pennsylvania

Fernald, Eilene
Massachusetts

Firtion, Alletta Mae
Massachusetts

Goldman, Miriam
Massachusetts

Green, June
Massachusetts

Guterl, Bernice
New Jersey

Hamilton, Allee
Massachusetts

Hamilton, Virginia
Connecticut

LeBois, Dorothy
New York

Leonard, Sylvia
Massachusetts

Levin, Pearl
Massachusetts

MacDonald, Helen
Massachusetts

MacDougall, A. Doris
Massachusetts

Matison, Julia
Massachusetts

Miglin, Albina
Connecticut

Moore, Beula
Pennsylvania

Morse, Norma
Maine

Murch, Natalie
New York

Nevins, M. Irene
Massachusetts

Newcomb, Joyce
Maine

Norris, Edith
Connecticut

O'Keefe, Mary
Massachusetts

Olans, Ann
Massachusetts

Pedrick, Ruth
New York

Quigley, Julie
Massachusetts

Richards, Marion
Pennsylvania

Robertson, Ione
New York

Rosenthal, Margaret
Massachusetts

Rosenzweig, Gerda
Massachusetts

Rubenstein, Madeline
Massachusetts

Shutzer, Bernice
Massachusetts

Siegel, Bernice
Massachusetts

Sisson, Evelyn
Massachusetts

Smith, Evelyn
Massachusetts

Southard, Erma
New Hampshire

Spencer, Lucile
New York

Spriggs, Marjorie
New York

Striebel, Marguerite
Maine

Taylor, Dorothy
Massachusetts

Thompson, Carlene
New York

Tucker, Thelma
Connecticut

Turner, Theodora
Massachusetts

Waid, Mildred
Massachusetts

Walker, Helen
Massachusetts

Warner, Hilda
New York

Weinstein, Edith
Massachusetts

Wilder, Ruth
New York

Wintersteen, Helen
Massachusetts

Zimmermann, Elaine
Connecticut

Special

Alpert, Lilyan
Massachusetts

Axelrod, Josephine
Massachusetts

Ayers, Stephen
Massachusetts

Baron, Phyllis
Massachusetts

Brooks, Estella
Massachusetts

Butterworth, Betty
Massachusetts

Cohen, Eva
Massachusetts

Dickinson, Mrs. Jessie
Massachusetts

Dilday, Charles
Wisconsin

Dondos, Almena
Maine

Doyle, Esther
Massachusetts

Evans, Elizabeth
Massachusetts

Evans, Margaret
Massachusetts

Fopiano, Teresa
Massachusetts

Greenwood, Ida
Massachusetts

Gulesian, Winifred
Massachusetts

Higgins, Mary
Rhode Island

Lowney, Florence
Massachusetts

MacPherson, Helen
Massachusetts

McCauley, Mrs. Carrie
Massachusetts

O'Connell, Constance
Massachusetts

Palumbo, Camille
Massachusetts

Pascarelli, Florence
Massachusetts

Prescott, Celia
Massachusetts

Reed, Emily
Massachusetts

Sanders, Winifred
Maine

Stanley, Helena
Massachusetts

Steere, Amey
Rhode Island

Wagner, Mrs. Mathilde
Massachusetts

Worcester, Gurdon
Massachusetts

Evening School

Baron, Phyllis
Massachusetts

Barres, Hazel
Massachusetts

Beal, Thais
Massachusetts

Beigelman, Martha
Massachusetts

Bohman, Raynard
Massachusetts

Boland, Benedict
Massachusetts

Boynton, Una
Massachusetts

Brighton, Joseph
Massachusetts

Calnon, Fred
Massachusetts

Cohen, Eva
Massachusetts

Collins, Helen
Massachusetts

Cooper, John
Massachusetts

Coughlan, Helen
Massachusetts

Coughlan, Mary
Massachusetts

Cowles, William
Massachusetts

David, Sydney
Massachusetts

Dempsey, Peter
Massachusetts

Douglas, Elizabeth
Massachusetts

Doyle, Alphonsos
Massachusetts

Doyle, Raymond
Massachusetts

Ellis, Ralph
Massachusetts

Epps, Mrs. Marie
Massachusetts

Falkof, Philip
Massachusetts

Farrell, William
Massachusetts

Ficksman, Belle
Massachusetts

Frederickson, John
Massachusetts

Glickson, Evelyn
Massachusetts

Goldman, Fannie
Massachusetts

Goldstein, Paul
Massachusetts

Grimes, Mrs. Georgia W.
Massachusetts

Hackett, Anna
Massachusetts

Hanson, Helen
Massachusetts

Harrington, Augustus
Massachusetts

Kaplan, Estelle
Massachusetts

Kaplan, Tina
Massachusetts

Lally, Edna
Massachusetts

Lawson, Frances
Massachusetts

Leverton, Elsie
Massachusetts

Levin, Clarence
Massachusetts

Lourie, M. Teresa
Massachusetts

McGillivray, Ronald
Massachusetts

Mogavero, Charles
Massachusetts

Moriarty, M. Marie
Massachusetts

Mosely, James
Massachusetts

Neustadt, Martha
Massachusetts

Pearlstein, Charlotte
Massachusetts

Pepi, Alfredo
Massachusetts

Richardson, Frederick
Massachusetts

Rockwell, Cynthia
Massachusetts

Round, Marion
Massachusetts

Scheiman, Vera
Massachusetts

Shea, Helen
Massachusetts

Silverman, Miriam
Massachusetts

Streeter, Hazel
Massachusetts

Sturgis, Paul
Massachusetts

Tebeau, Mary
Massachusetts

Townsend, Ernest
Massachusetts

Walker, Helen
Massachusetts

West, Helen
Massachusetts

Summer Term

Benson, Lucille
Florida

Bonia, Maurice
Massachusetts

Borden, Harley
Ohio

Brooks, Marian
Rhode Island

Cauley, Edward
Massachusetts

Christopher, Geraldine
Maine

Collier, Mrs. Thelma Rabb
Massachusetts

Doyle, Esther
Massachusetts

Fine, Ruth
Massachusetts

Folse, Lucile
Missouri

Forbes, Mildred
Massachusetts

Fox, Marguerite
Rhode Island

Fydell, Lucia
Maryland

Garrison, E. Geraldine
Kansas

Goodhue, Philip
Maine

Grover, Olive
Massachusetts

Hamblin, Marion
Massachusetts

Hamilton, Ruth
Maine

Jenkins, Mrs. Rose Thompson
Vermont

Joyce, Alice
Massachusetts

Kambour, Theodore
Vermont

King, Gladys
Massachusetts

Kinney, Amy Electa
Rhode Island

Langdon, Rev. Robert
Canada

Loveland, Mrs. Ethel Wright
Georgia

McCoy, Elizabeth
New Hampshire

Moorhouse, Ruth
Massachusetts

Morland, Ruth
Massachusetts

Nye, Laura
Rhode Island

O'Connell, Constance
Massachusetts

Palm, Sophia
Massachusetts

Reynolds, Lucile
Maine

Robbins, Jeanne
Texas

Rollins, Mrs. Hattie
Massachusetts

Shaw, Helen
Canada

Sister M. Benedict Joseph
Connecticut

Sister Maria Denise
Connecticut

Sister Maria Fabian
Connecticut

Sister Mary Benedicta
Connecticut

Sister Mary Bertille
Connecticut

Sister Mary Madelina
Connecticut

Sister Mary Nathanael
Connecticut

Sister Mary Ruth
Connecticut

Spencer, Sara
West Virginia

Steere, Amey
Rhode Island

Stoneman, Samuel
Massachusetts

Thomas, Eliza
Illinois

Thompson, Dorothy
Massachusetts

Vishinskas, Stephen
Massachusetts

Walker, Agnes
Rhode Island

Weer, Mary
Massachusetts

Wilbur, Zelia
New York

Zeiger, Rev. Franklin
New Hampshire

Devise and Bequests

For the convenience of any who may wish to make a bequest to Emerson College of Oratory, the following form of bequest to be inserted in a will is suggested.

I give and devise to Emerson College of Oratory, Boston, Massachusetts, the following real estate:

(Here give description of real estate)

I give and bequeath to Emerson College of Oratory, the sum of ..... dollars to be paid by my executor in ..... months after my decease.

NOTE. All wills must be executed according to the formalities of the several States in which they are drawn. These should be ascertained at the time of the making of the will.

THE EMERSON QUARTERLY,
BOSTON, MASS.

GENTLEMEN:—

Check
Enclosed please find *P. O. Order* to the amount
Cash

of TWO DOLLARS ($2.00) to cover the amount of my subscription to *The Emerson Quarterly* for the four issues of 1933-34.

Signed .....

Address .....